



Philosophizing Rock Performance: Dylan, Hendrix, Bowie

Wade Hollingshaus

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Bob Dylan, Jimi Hendrix, and David Bowie are among three of the most influential figures in twentieth-century popular music and culture, and innumerable scholars and biographers have explored the history of their influence. However, critical historiography reminds us that such scholarship is responsible not just for documenting history but also for producing it. In brief, there is always some kind of logic underwriting these historiographies, drawing boundaries through and around our thinking.

In *Philosophizing Rock Performance: Dylan, Hendrix, Bowie*, Wade Hollingshaus capitalizes on this notion by embracing a set of historiographical logics that re-imagine these three artists. Noting how Dylan, Hendrix, and Bowie first established their reputations amid the anti-establishment sentiments that emerged in Western countries during the 1960s and early 1970s, he connects them with the concurrent formative phase of Continental philosophy in the work of Giorgio Agamben, Jean-François Lyotard, Michel de Certeau, Jacques Rancière, Guy Debord, and Michel Foucault. In *Philosophizing Rock Performance*, Hollingshaus draws on the work of these latter Continental thinkers to explore how we might otherwise think about Dylan, Hendrix, and Bowie.

This work is ideal for those in the fields of music history, performance studies, philosophy, American and European cultural and intellectual history, and critical theory.

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